

of Stefano at the present time would be presumptuous, and it is best to admit at once that, of his works, no one can have the slightest knowledge. Baldinucci would lead his readers to believe that Stefano was not merely a pupil, but a nephew of Giotto, because, according to the records of the monastery of Cestello of Florence, Catherine, Giotto's daughter and the wife of a painter named Ricco di Lapo, had, in 1333, a son, a painter, called Stefano. The identity only exists, as yet, in the obvious similarity of names. That in the first half of the century a Stefano did exist at Florence is proved by Sacchetti<sup>1</sup> who mentions him as cotemporary of Orcagna and Taddeo Gaddi, and by his registry in 1369 as pupil of one Giotto; and the recurrence of the latter name could give some force to the assumption of Baldinucci.<sup>2</sup> As to pictures, the difficulty of making any deductions from Vasari's or Ghiberti's statements will be evident from the following considerations: "Stefano painted in fresco the Madonna of the Campo Santo of Pisa, which is better designed and coloured than the work of Giotto."<sup>3</sup> Lanzi who repeats the foregoing from Vasari, substituting for the words "Nostra Donna" those of "our Saviour",<sup>4</sup> says: "the work has been retouched." It is difficult to ascertain, from statements so vague and contradictory, what may exactly be intended, but if Vasari meant to allude to the assumption on the inner lunette of the chief gate of the Campo Santo, he assigns it in another place to Simone Martini;<sup>5</sup> and, no doubt, though much damaged it has the character of a Siennese rather than of a Florentine painting.

Ghiberti, in his commentary,<sup>6</sup> distinguishes amongst the works of Stefano "a S. Thomas Aquinas so capitally executed, at the side of a door in S. Maria Novella, leading

<sup>1</sup> Sacchetti, *ub. sup.* Vol. II. Nov. CXXXVI. p. 221.

<sup>2</sup> Baldinucci, *ub. sup.* Vol. IV. p.p. 171. 316.

<sup>3</sup> Vas. Vol. II. p. 15.

<sup>4</sup> Lanzi, *ub. sup.* Vol. I. p. 65.

<sup>5</sup> Vas. Vol. II. p. 91. 92.

<sup>6</sup> Ghiberti, in Vas. Vol. I. p. XX.